Christmas Sales: They Could Have Been Worse
Keeping Children's Books in Stock • A Tough Year in Audio
Protecting Trademark • Tales of Two Superstores

Publishers Weekly®

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New BISG Study Reports:

Popular Fiction Dominates Book Sales

Popular fiction is overwhelmingly the most significant adult book category, accounting for 66% of all units sold, with general nonfiction way behind at 9%. This is one of the key findings in a major new study, *Book Purchasing*, to be published by the Book Industry Study Group next week.

The study, which was prepared by the NPD Group, a major market research organization, for the ABA, the AAP and BISG, was based on a consumer panel of 16,000 households said to represent in proportion all segments of the population. Members of each household recorded their book purchases on a monthly basis from March 1990 to April 1991.

The adult purchases and the those of children's books were recorded separately, with the proportion falling out at 62% adult, 38% children's.

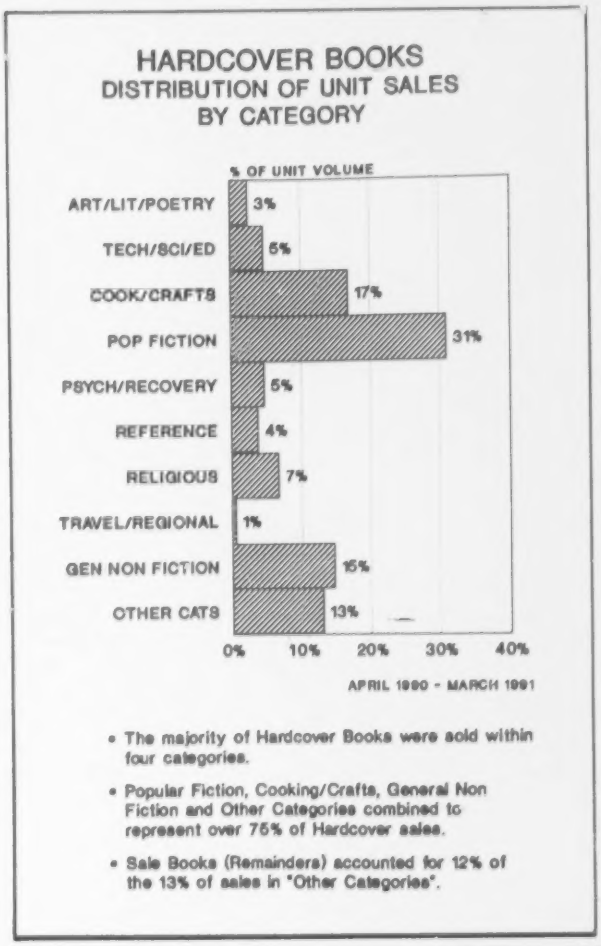
One rather unexpected finding was that purchases were spread quite evenly over the year, with the fourth quarter, traditionally the strongest selling season by far, showing 27% of sales, as compared to 26% for the third quarter, 25% for the second and 22% for the first.

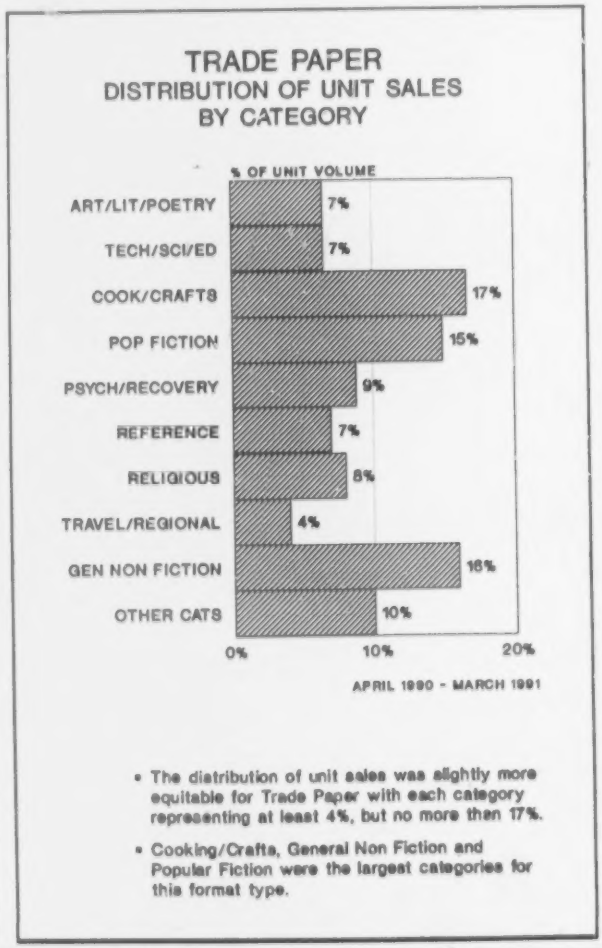
Independent bookstores were the chief source: 28%, compared to 20% for chain stores, and 5% for used bookstores. Book clubs accounted for 16% and food/drug/discount stores for 17%.

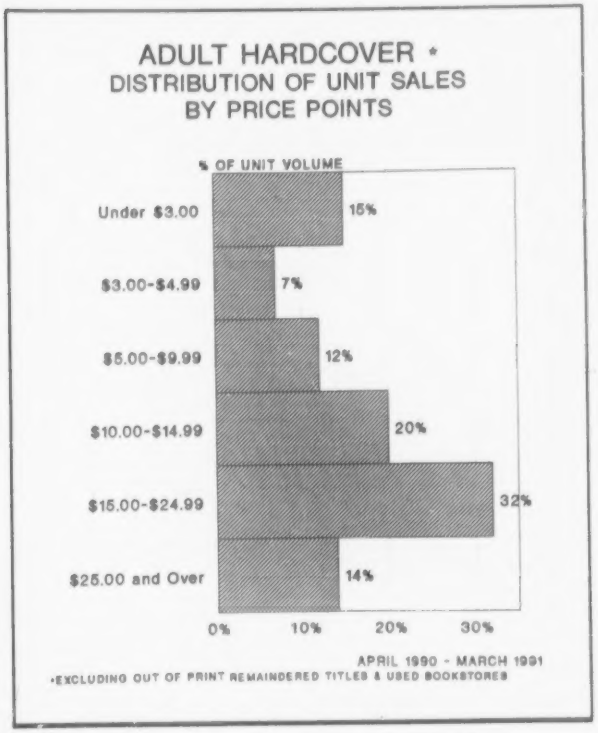
While 45% of the books were bought by people earning less than $30,000 a year, their purchases represented only 26% of dollar volume, while the 27% bought by those earning $50,000 and up were 41%. Those aged 65 or over were the largest group of book buyers (14%), but not by much. A fifth of all adult books were bought by people in the Pacific zone, and the largest group of book buyers (29%) were in large cities, with populations between a million and 2.5 million, rather than in rural or metropolitan areas.

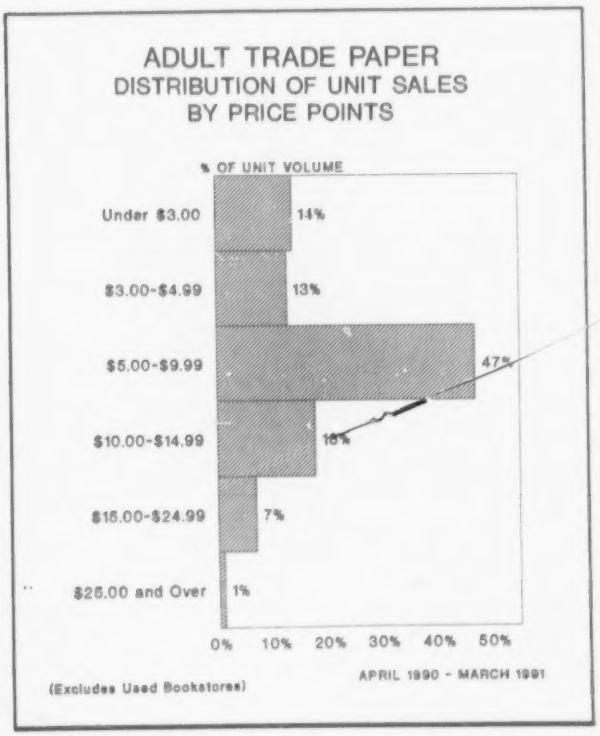
The format of choice was overwhelmingly the mass market paperback, which accounted for 63% of unit sales, compared to 19% for hardcover and 18% in trade paperback.

In children's books, paperback was also predominant, at 65% to 33% for hardcover, with 2% in boxed sets. In children's the fourth quarter made a much stronger showing, at 34% of annual sales, and overall 60% of children's books were bought as gifts (49% of the recipients were girls, 44% boys, the rest not reported). And here the books were bought predominantly in non-book outlets—83%, compared to only 17% in bookstores. The study is available for $75 from BISG, 160 Fifth Avenue, New York, N.Y., 10010 (discounted to members).


HARDCOVER BOOKS
DISTRIBUTION OF UNIT SALES
BY CATEGORY
% OF UNIT VOLUME
ART/LIT/POETRY 3%
TECH/SCI/ED 5%
COOK/CRAFTS 17%
POP FICTION 31%
PSYCH/RECOVERY 5%
REFERENCE 4%
RELIGIOUS 7%
TRAVEL/REGIONAL 1%
GEN NON FICTION 15%
OTHER CATS 13%
0% 10% 20% 30% 40%
APRIL 1990 - MARCH 1991
• The majority of Hardcover Books were sold within four categories.
• Popular Fiction, Cooking/Crafts, General Non Fiction and Other Categories combined to represent over 75% of Hardcover sales.
• Sale Books (Remainders) accounted for 12% of the 13% of sales in "Other Categories".


TRADE PAPER
DISTRIBUTION OF UNIT SALES
BY CATEGORY
% OF UNIT VOLUME
ART/LIT/POETRY 7%
TECH/SCI/ED 7%
COOK/CRAFTS 17%
POP FICTION 15%
PSYCH/RECOVERY 9%
REFERENCE 7%
RELIGIOUS 8%
TRAVEL/REGIONAL 4%
GEN NON FICTION 16%
OTHER CATS 10%
0% 10% 20%
APRIL 1990 - MARCH 1991
• The distribution of unit sales was slightly more equitable for Trade Paper with each category representing at least 4%, but no more than 17%.
• Cooking/Crafts, General Non Fiction and Popular Fiction were the largest categories for this format type.





***Tables from the study** show (facing page) how the adult hardcover and trade paperback categories were divided, with the latter clearly ahead in all the more serious categories. Above: nearly a third of all hardcover books are sold at above $15, whereas nearly half of the trade paperbacks are below $10.*

STOP ME BEFORE I STRIKE AGAIN!

I have some good news and some bad news. The good news is that I'm a writer who accidentally became a best selling author — and I love every minute of it. The bad news is that I'm a writer with four more books in the works right now, but I'm constantly disrupted by "business" matters — and I hate every minute of that.

I discussed my dilemma with persons in the book business and with some very knowledgeable persons here at Publishers Weekly. They advised me that I need an agent to handle the "business" matters. So I checked around and came up with names and addresses of several hundred agents, some of whom probably are very good and some of whom probably are mediocre. Since you're an agent who reads Publishers Weekly, you're probably one of the good ones. I want to talk with you.

When I wrote a children's book called THE FIRST FOREST, I hoped it would do well. But I never dreamed it would take off as it did. The first 15,000 books sold out in six weeks and we had to go into a second, a third, and a fourth printing — 115,000 to date. THE FIRST FOREST appeared on the Chicago Tribune's Best Seller List for three months, became a number one best seller for Kroch's & Brentano's, a regional best seller for Waldenbooks, — and just keeps growing. It's a lyrically written tale of love and hope illustrated by national award winning artist Tom Heflin.

It led to major publisher offers for hardcover rights, paperback rights, audio rights, book club rights, foreign rights and other rights. A North Hollywood company wants rights to make an animated video out of the story and requests for foreign distribution and translation rights have come in from around the world.

So you can see I've created a monster. I'm a writer, not a businessman. While all this piled up, my book KEEPING FIRST THINGS FIRST came out and also ended up on the Chicago Tribune's Best Seller List. Now I'm completing a follow up to THE FIRST FOREST called FOOTSTEPS IN THE FOREST and I have three other pressing projects in the works.

Call me if you think you can help. My office number is 815/968-6602 and my home phone is 815/968-7958. Both numbers work for phone and fax. Do not call for a sample copy of THE FIRST FOREST. If you lack the initiative to pick up a copy at your favorite bookstore, you're not the agent I seek.

The person I seek is both aggressive and sensitive, equally attuned to business opportunity and social responsibility. We will recognize each other when we meet. And together we will have a very happy New Year.

John Gile

Rates of Pay in Publishing

Our third annual salary survey helps to prove what you always suspected: no one is in the book business for the money

BY JOHN F. BAKER

Only a handful of top executives at the very largest publishing companies earn annual salaries in six figures, and in the smallest firms it's clear that the jobs do not provide a living wage. That's the not very surprising principal finding to emerge from our third salary survey. (The others appeared in our issues of Sept. 16, 1988, and Sept. 29, 1989.)

The highlights of the findings, which appear on the following pages, show average salaries among respondents for a range of publishing titles, together with the highest and lowest reported, and the averages for the smallest and largest companies (with annual 1990 revenues of less than $250,000 and more than $10 million, respectively). These show that the president, or CEO, had the highest average annual salary, at just under $95,000, followed by the v-p in charge of sales ($70,000) and the marketing v-p ($66,000). The production v-p was next, with nearly $53,000, the editor-in-chief below that, with under $50,000. The people in charge of the art department, the advertising and publicity department, and rights and permissions, were all paid, on average, between $40,000 and $45,000.

Highs and Lows

In the largest companies (above $10 million in annual revenues) the averages increased markedly: president or CEO rose to $166,000, sales v-p to $97,000, marketing v-p to $89,000, production v-p and editor-in-chief both to around $70,000, rights to $62,500, art to $60,500 and advertising and publicity to $54,000. These were by no means the highest salaries, however. In the very small portion (only 3% of the respondents) representing companies with annual revenues of over $50 million and up to $500 million or more, the figures shot up: the highest reported pay for a president or CEO was $750,000, for a sales v-p $300,000, marketing and editor-in-chief both $175,000, production $136,000, art $115,000, advertising and publicity $90,000, and rights and permissions $80,000.

It is important to note that these were the record levels, however, not any kind of high average; and the lowest pay levels were considerably below those of a typical Manhattan secretary, ranging from $10,000 to $17,000, and with one penurious CEO taking home only $5000—clearly a reward for a hobby rather than a profession. There was, of course, regional variation in the salary levels, but anoma-

Continued on page 40

How the Survey Was Conducted

The market research department of Cahners Publishing mailed a questionnaire during the third week of September 1991. It was addressed to top-ranking executives at the 2175 publishing companies listed in *Literary Marketplace* (published by R. R. Bowker), and included a one-dollar incentive and an addressed, postage-paid envelope for reply. The study closed five weeks later. Four hundred and fifteen completed questionnaires were received—a response rate (allowing for a number of undeliverables) of 20%.

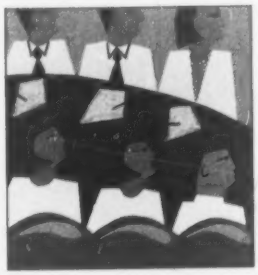
As in other surveys of this kind, a number of companies declined to participate, citing the information requested as confidential—though the response could be made anonymously. The final figures suggest that some of the very largest companies were among those that failed to respond, and that the reported results may therefore be skewed toward smaller and medium-sized houses. (More than 66% of the companies responding, for instance, had fewer than 24 employees, while only 5% had 250 or more, and 65% reported annual revenues of less than $2.5 million.)

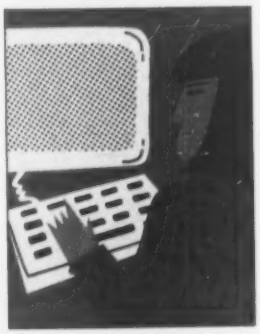
The geographical spread of responding companies was wide, with a heavy preponderance of response from outside the New York City area where most of the country's largest publishing groups are located. The final tally: 21.4% mid-Atlantic (including the New York City area), 17.8% Pacific, 12.8% East North Central (including the Chicago area), 12% South Atlantic, 11.1% New England, and the remainder spread over the mountain states and the South.

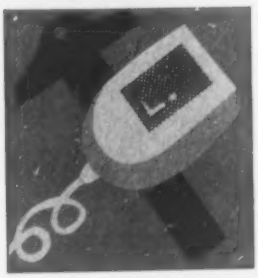
Jobs and Average Pay

From smallest to largest companies the spread is huge, but even the high end isn't stratospheric

	TOTAL RESPONDENTS			PER 1990 REVENUES	
	Average Salary	Highest Salary	Lowest Salary	Less than $250,000	$10 million or more
CORPORATE STAFF					
Pres./CEO	$94,634	$750,000	$5,000	$31,102	$165,800
Exec./Sen. V-P	75,002	200,000	12,000	39,267	104,822
Publisher	69,784	215,000	10,000	36,494	106,316
CFO	58,715	175,000	12,000	26,500	85,786
EDITORIAL DEPARTMENT					
Editor-in-Chief	49,411	175,000	17,000	27,089	69,640
Exec./Man. Ed.	37,764	100,300	12,000	26,688	48,697
Editor	34,582	110,000	13,000	23,869	42,447
Copy Editor	23,903	49,000	9,200	18,855	26,852
Edit. Sec'y/Asst.	18,939	32,000	4,000	16,000	20,386
ART DEPARTMENT					
Vice-Pres.	43,442	115,000	18,000	NA	60,500
Director	38,367	90,700	8,000	*17,600	52,233
Manager	30,154	60,000	15,000	22,086	36,282
Sec'y/Asst.	19,363	40,000	9,600	*15,000	21,283

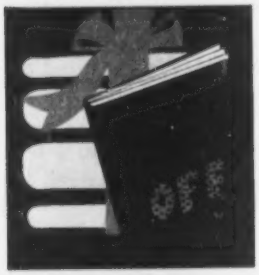






*Small sample size Base: 415 respondents

	TOTAL RESPONDENTS			PER 1990 REVENUES	
	Average Salary	Highest Salary	Lowest Salary	Less than $250,000	$10 million or more
PRODUCTION DEPARTMENT					
Vice Pres.	$52,840	$136,000	$12,000	*$15,000	$69,938
Director	42,932	100,000	16,000	29,420	54,709
Manager	33,201	66,000	10,000	20,050	39,327
Sec'y/Asst.	19,411	30,000	9,200	16,300	21,208
MARKETING DEPARTMENT					
Vice-Pres.	65,844	175,000	17,000	*37,500	88,947
Director	44,514	115,000	15,000	26,250	60,217
Manager	34,033	85,000	13,500	25,163	43,345
Sec'y/Asst.	19,516	34,100	6,500	18,500	21,141
SALES DEPARTMENT					
Vice-Pres.	70,397	200,000	15,000	*60,000	97,344
Director	51,253	150,000	15,000	*20,000	69,736
Manager	38,004	80,000	15,100	*22,533	50,041
Sec'y/Asst.	20,174	30,000	9,400	*19,500	21,436
ADVERTISING/PUBLICITY					
Director	41,897	90,000	20,000	*22,000	53,659
Vice-Pres.	34,330	50,000	16,000	NA	*42,167
Manager	29,139	54,000	12,000	NA	33,964
Sec'y/Asst.	18,271	28,500	9,500	NA	20,294
RIGHTS & PERMISSIONS					
Vice-Pres.	40,514	80,000	20,000	NA	*62,500
Dom. Rts. Dir.	31,460	45,000	17,200	NA	31,473
For. Rts. Dir.	29,816	47,000	17,800	NA	28,288
Sec'y/Asst.	21,069	42,300	8,500	NA	23,613



Illustrations by Marsha Serafin

Availability of Benefits

	Company Size		
	Total	Less than 10 Employees	50 or more Employees
Paid vacation	88%	76%	100%
Medical/HMO	85	73	99
Life Insurance	65	73	99
Disability	57	35	90
Dental	51	31	80
Pension Plan	36	24	64
Paid Tuition	36	18	62
Merit Bonus	35	26	51
Investment/401K	28	11	70
Profit Sharing	23	17	43
Parental/Caregiver Leave of Absence	16	11	26
Fitness/Health Program	16	10	27
Psychiatric Counseling	15	10	26
Recreational Facilities	14	12	18
Longevity Bonus	9	4	14
Scholarships for Children	7	4	14
Stock Options	6	3	14
Stock Discount	3	1	8
On-site Child Care	3	3	3

Base: 415 respondents

Salary Increases

	1990	1991	1992*
0%	7.7	13.7	8.9
1–3%	4.8	4.6	6.7
4–5%	31.8	32.0	38.1
6–10%	38.1	32.3	26.0
More than 10%	3.1	4.1	3.4
No answer	14.5	13.3	16.9

*Projected

lies in the responses made these somewhat unreliable: Mid-Atlantic, which embraces New York, for instance, was expectably higher in average salary in most categories than other regions, but was unaccountably outclassed by several other regions in the CEO's pay level.

What doesn't appear in the tables are some of the more general findings. The average annual 1990 revenue among all the companies surveyed was just over $9 million, and they had an average of 63 employees. Just over 70% were for-profit companies, and a surprisingly high 27% were nonprofit—presumably including a large number of university presses. Almost half the companies said there had been no change in the number of employees during 1991, compared to 1990; 36% had increased their staffs in the past year and 15% had decreased them. Overall, the publisher employee pool had increased by nearly 7%.

Staffing and Raises

Looking ahead to 1992, 56% expected no change in the number of employees, a surprising 35% expected to increase them, and only 7% expected a decrease. (Bear in mind that the response came at a time when there was perhaps more optimism that there is now about an early end to the recession.)

The average salary increases publishers expected to give in 1992 have declined slightly from the previous year. The expected average 1992 increase was 5.64%, compared to 5.66% in 1991, and 53% expect to give raises ranging from zero to 5%, compared to 50% in 1991, while only 29% expect to offer 6% or more, compared to 36% that did so last year.

The benefits publishers offer contain few surprises, with the larger companies, as expected, offering better packages—including, rather unexpectedly, 51% that offer merit bonuses and 43% with profit-sharing.

An Appeal for Better Response

These salary surveys, which are unique to *PW*, can only be as reliable as the information supplied; and the information given on these pages, though interesting and suggestive, is not nearly as complete as it could be.

Over the years we have tried several methods for gathering the information: sending a questionnaire to every *n*th name on a list (which can produce anomalies) and, this year, mailing to the complete *LMP* list, which is certainly a more comprehensive—and more expensive—approach. But if 80% fail to respond, the information is flawed. Publishers usually have two reasons for not responding: that salary information is confidential, which is meaningless, since the responses are anonymous; and that they do not wish to take part in a survey they regard as flawed. But this is clearly a self-fulfilling prophecy; it is flawed precisely because not enough people respond. We share the general distress at the quality of publishing statistics; surely this is one case where, with a better response, we could provide an accurate picture of a significant aspect of our industry. □

POSITIONS OPEN

PRODUCT MANAGER
Prestigious professional society in Philadelphia, PA, with $18M technical book program, seeks a Product Manager to develop new titles. Must be able to analyze diverse technical fields, generate product concepts, perform market research and project sales and income. Reports to Marketing Director. Must be self-starter but also team player. MBA preferred. We offer a metropolitan Center City location and an excellent benefit program with a salary of 35-40K. Send résumé/cover letter with salary requirements to: D-20, P.O. Box 2069, Philadelphia, PA 19103. EOE.

SALES Representative: REA, publisher of outstanding trade books, has an exciting and lucrative opportunity for a highly motivated and outgoing salesperson to exclusively cover our Ohio to Western NY territory. Visit university and general bookstores where our books set the pace. Overnight travel is required. Persons who have experience selling to bookstores or have worked in retail bookstores are ideal. We offer comprehensive compensation including salary, commissions and bonuses. Attractive benefits and 401(K). Send résumé to: Sales Mgr, REA, 61 Ethel Rd W., Piscataway, New Jersey 08854.

PRODUCTION MANAGER for Westchester publisher of social science books and journals. Minimum five years experience supervising all phases of production including prepress, desktop, print-buying. Hands-on expert at scheduling, tracking, making it happen! Send résumé and salary requirements to Fax 914-273-2106 or M.E. Sharpe, Inc., 80 Business Park Drive, Armonk, NY 10504.

SALES/MARKETING Manager: Fast growing, independent mainly nonfiction general publisher seeks aggressive, hard-working self-starter to help grow company from $2 million to three, and higher, sell major accounts, and direct commissioned sales force. Book trade experience essential; special and educational sales helpful. Excellent opportunity and benefits. Send résumé and salary requirements in confidence to: E. Margolis, Newmarket Press, 18 E. 48 St., N.Y., NY 10017.

FAR EAST Representative: Major U.S. book wholesaler seeks non-exclusive, commissioned representative to market book services to libraries in Pacific Rim countries. Send résumé to Box ZA.

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